

1939

SCULPTURAL FORMS
IN TERRA COTTA
FROM CHINESE TOMBS



THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY
TOLEDO, OHIO, U. S. A.

S C U L P T U R A L F O R M S
IN TERRA COTTA
FROM CHINESE TOMBS

JANUARY NINETEEN HUNDRED THIRTY-NINE
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PREFACE

Leading to any important tomb of a deceased Chinese of ancient times was what was known as a spirit path. Down this path we may travel in thought when contemplating the various sculptural forms in terra cotta which comprise this exposition of clay sculpture from the tombs of the Han, Wei and T'ang Dynasties, early periods in Chinese history covering about a thousand years.

In Han (206 B.C.—221 A.D.) a great many precious and semi-precious things were placed in the tomb for the use of the deceased, such as gold, jade, heavy and light silks, lacquer, and other valuables; weapons; fine bronzes; pottery vessels; and personal properties. There were also large numbers of models, including fabulous quadrupeds and bipeds, domestic animals and vehicles, lions, tigers, dragons, leopards, and numerous types of human figures from dignitaries to grooms, wrestlers, dancers, court ladies, foreigners, pedlars—everything and everybody, in fact, that might be associated with the deceased.

The clay models, or sculptural forms in so-called terra cotta, are the theme of this particular exhibition. They are not the work of prominent Chinese artists of the times but rather spontaneous expressions of craftsmen who furnished tomb accessories in tremendous numbers, creating a plastic naturalism out of a cheap and common material, to conform to the burial rituals then in vogue. Nevertheless, many of the objects which were made have an undeniable creative and artistic importance. There is often a truer characterization of the subject matter than could be secured with more meticulous handling, a sureness and directness that blends an apparent casual handling with a full understanding of nature. The result, in general, is impressionistic rendering of forms with the character of the subject fully expressed.

Naturally, the surface areas of the objects are badly marred; that is to say, because of burial in tombs over centuries, and because of other rough usages, those which had pigment applied, to bring out the detail, have lost the most of their color, exposing the original basic clay which is often crude and uninteresting. Sometimes, however, a fine clay was used which in itself is colorful or of pleasing quality and does not detract from the general appearance. Often the appearance of the models is also marred because of the wear or disintegration of a white slip of very finely powdered pipe-clay, which was universally used as a body color or base for other pigments. One must often forego the physical aspect in order to realize the artistic quality of the items under observation.

In the T'ang Dynasty (618-907 A.D.) the figurines and other sculptural forms were more liable to have glazes applied and these models, therefore, have a fresher appearance, more nearly like their original condition, although they too have suffered and are also often covered with mud which has accumulated on the surface since burial, and which owners often refrain from removing.

From observation it would seem that all models were made from standard forms or molds, manufactured in large quantities and sold from funerary shops. Like the run of any other manufactured article sold to the trade there would be the good, bad or indifferent specimens to be disposed of according to the wealth of the purchaser or perhaps a wealthy purchaser could order individual items made and have the molds destroyed. This latter hypothesis is hardly borne out by the facts, however, as there appears to be a very general standard, though now and then one sees a portrait-like figure of unusual importance.

Without a doubt they all had some religious or semi-religious origin; therefore the production was probably under authorized or assumed control, according to a ritualistic formula or established custom. Evidently the common belief was that the figures represented not only the outward form but also the real character of the object, so it was thought that they functioned as in life. Also, the earth-spirit of the deceased was thought to function after death, and would, therefore, have the power to use or direct whatever accompaniments were placed in the tomb. The custom of burying inanimate objects in the tomb may have been a modification of live interments which the Chinese once practised but frowned upon nevertheless as a barbaric custom followed by outlying tribes whom they called barbarians. However that may be, the great mass of tomb figures and tomb accessories were produced merely as religious symbols, certainly not in any case as works of art. This point adds to our interest in them. They are casual sculpture, and yet they express an innate ability on the part of the craftsman that often raises them far above any casual or commonplace product.

Of the visible objects extant, which represent early Chinese life, these clay models constitute by far the largest group. An extended study of them would reveal many of the customs and costumes of the Chinese, many of the rituals, the home life and daily round, the court life, and amusements and, in fact, practically all the activities of the ancient Chinese.

This exhibition and descriptive catalogue include some two hundred and fifty items of which one hundred and fifty-three have been illustrated. Unfortunately some were received too late to be included among the illustrations.

The exhibition has furnished an opportunity to analyze and test the variety of clays used in making these molded figures. A graph is included which may be of aid to those who own or collect tomb potteries.

To those who have lent us these frail objects we extend our thanks. It is one of the first, if not the first, exhibition of its kind on a large scale and we are indebted to the lenders for an opportunity to show to our Toledo public and others this exposition of terra cotta sculptural forms from Chinese tombs dating from about two centuries before the Christian era to the beginning of the tenth century A. D.

On the cover is a silhouette of two dancing figures of the Wei dynasty, a gift to the Museum from Mrs. William E. Levis. These two delightful figures, together with a fine example of a T'ang horse, also in the permanent collection of the Museum, are on exhibition in the Oriental Gallery.

1 STANDING FIGURE

Probably a male figure with hair tied in an interesting knot at the nape of the neck. A large hole through the hands shows that a heavy baton or some other designation of rank must have been held upright directly in front of the figure. Unglazed. Covered with white slip, with a trace of vermilion at the neckband.

North Wei Dynasty. Resonant grey clay.

22 $\frac{3}{8}$ in. h.

Lent by Roland Moore, New York.

2 HORSE AND FEMALE RIDER

Horse, standing on a plinth, with head, mane, fore-shoulders, rump and tail glazed in yellow and yellow-brown; black pigment represents the bridle and other parts of the harness. The saddle is mottled with yellow, brown and green glazes. The rider, sitting astride, has a green glazed skirt, yellow glazed bodice and sleeves, the latter long, hiding the hands. Her hair, which is in a long pug at the neck and a high chignon above, is covered with black pigment. Face and neck are unglazed.

T'ang Dynasty. Buff-colored clay.

16 $\frac{1}{4}$ in. h.

Lent by The Metropolitan Museum of Art, New York.

3 OX

High shouldered, with head realistically modelled. Covered with white slip; the eyes, horns, ears and tail and cloven hooves touched with red pigment. Unglazed.

North Wei Dynasty. Resonant dark grey clay.

7 in. h.

Lent by Roland Moore, New York.

4 FEMALE FIGURE

Ceremonial dress and elaborately arranged head-gear. In each hand is a sword. Unglazed, with red pigment coloring upper garments, head-dress, shoes and handles of swords. Identical with No. 32.

Pre-T'ang. Whitish clay.

16 $\frac{1}{2}$ in. h.

Lent by the S. & G. Gump Company, San Francisco, California.

5 LION

Seated on clay plinth, scratching neck with hind paw. Traces of white, red and black pigments.

Wei Dynasty. Resonant grey clay.

8 in. h.

Lent by Ralph M. Chait, New York.

6 FEMALE FIGURE

Dressed in a long, one-piece garment with wide sleeves. What appears to be a heavy mop of hair might even be a cap. The shoes turned up at the toes were the style of the period, which became even more elaborate a little later.

T'ang Dynasty. Soft reddish clay.

23½ in. h.

Lent by C. T. Loo, Paris, France.

7 WARRIOR

A guardian of the tomb dressed in armor and in the attitude of drawing a bow. He stands on the body of a bull; therefore, one associates the figure with the East Indian god, Yama, the God of Death. Typical T'ang Dynasty glazes, green, yellow and brown. Hands and head unglazed with face showing flesh color with red lips.

T'ang Dynasty. Soft buff-colored clay.

29½ in. h.

Lent by Warren E. Cox, New York.

8 STATUETTE OF AN OFFICIAL

Standing figure thinly covered with a yellowish glaze. Pigment at the opening of the sleeves represents an inner garment of red. Red pigment on the shoulders, breast and shoes; black pigment for hair. Hat originally black.

T'ang Dynasty. Resonant buff-colored clay.

17½ in. h.

Lent by The Metropolitan Museum of Art, New York.

9 COURT LADY

Standing figure holding a scarf over the left arm. The low-necked, short-sleeved jacket was originally decorated with a scroll pattern outlined in vermillion pigment; the high-waisted skirt was striped with brown. The hair, eyebrows and eyes are black. The loveliness of the face is due to a special, tinted slip of fine clay. Similar to No. 27.

Early T'ang Dynasty. Buff-colored clay.

14½ in. h.

Lent by C. T. Loo, Paris, France.

10 SAURIAN ANIMAL

Naturalistic treatment of a fabulous animal walking with head down and tail erect; spiked neck, armored back, and a flame motif spurting from his hind quarters. Unglazed.

Wei Dynasty. Grey clay.

12⅜ in. l.

Lent by Warren E. Cox, New York.

11 STATUETTE OF A WOMAN

High-waisted skirt, long-sleeved blouse-like upper garment, and the suggestion of a scarf, the free end of which hangs down in front. Unglazed. Red and white pigmentation.

Wei Dynasty. Slightly resonant grey clay.

15 $\frac{3}{4}$ in. h.

Lent by Yamanaka & Co., Inc., New York.

12 GUARDIAN OF THE TOMB

Standing figure similar to No. 24 except that this one has a tightly fitting leather-like cap. A small drilled hole in right hand shows that he carried some light object.

T'ang Dynasty. Soft buff clay.

23 in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

13 FIGURE OF A MAN

Heavily hooded, with an over-coat thrown over his shoulders, the sleeves of which hang empty at the sides. Traces of white slip and red pigment. Unglazed. Similar to No. 14.

T'ang Dynasty (?). Slightly resonant dark grey clay.

9 $\frac{5}{8}$ in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

14 FIGURE OF A MAN

Heavily hooded, with an over-coat thrown over his shoulders, the sleeves of which hang empty at the sides. Traces of white slip and red pigment. Unglazed. Similar to No. 13.

T'ang Dynasty (?). Slightly resonant dark grey clay.

9 $\frac{5}{8}$ in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

15 ITINERANT PEDLAR

Bearded Semitic type. The pack on his back is wrapped in a carrying cloth which is knotted at the back. The pack is held in place by cords over the shoulders. He carries his own water jug. An interesting detail is the way in which his coat has been caught back and fastened at the belt in order that he may have greater freedom while traveling.

T'ang Dynasty. Buff-colored clay.

8 $\frac{1}{2}$ in. h.

Lent by C. T. Loo, Paris, France.

16 FIGURINE

Unglazed primitive type. Skirt cut into three flat panels in front.

Han Dynasty. Soft grey clay.

10 $\frac{1}{4}$ in. h.

Lent by Yamanaka & Co., Inc., New York.

17 FIGURE OF A MAN

Standing on a plinth. Fists closed, head uptilted in scornful mien. Two great loops of hair cover the ears. Unglazed. Traces of white pigment.

Attributed to the Sui Dynasty. Reddish clay.

11 $\frac{3}{4}$ in. h.

Lent by Ralph M. Chait, New York.

18 HORSE, BRIDLED AND SADDLED

Horse covered with brown and yellowish glaze; bridle, breast-band and crupper in yellow and green glaze; saddle, saddle-blanket, cropped mane, forelock and part of face unglazed.

T'ang Dynasty. Soft whitish clay.

20 in. h.

Lent by The Cleveland Museum of Art, Cleveland, Ohio.

19 FIGURE OF A MAN

Standing on a plinth. His pose implies a haughty or scornful attitude. Unglazed reddish clay, with the upper part of the costume, the face and the hat covered with a white deposit.

Attributed to the Sui Dynasty. Reddish clay.

15 $\frac{7}{8}$ in. h.

Lent by Ralph M. Chait, New York.

20 STATUETTE OF A MAN

Dressed in heavy tunic and trousers, and a cap covering the ears. Unglazed. Primitive type. Traces of a two-piece mold are visible.

Han Dynasty. Soft grey clay.

11 $\frac{1}{8}$ in. h.

Lent by Yamanaka & Co., Inc., New York.

21 ACTOR, OR POSSIBLY A JUGGLER

Coat thrown off the left shoulder, and the skirt of the coat tucked in at the belt. Trousers cut away front and back and held by straps under the instep and by loops through the belt. Outer coat and inner garment are red. The posture is a dramatic one but also suggests the rougher pose of a magician. Unglazed.

T'ang Dynasty. Whitish clay.

15 in. h.

Lent by C. T. Loo, Paris, France.

22 TWO ACTORS

23

Each kneeling on left knee. Arms extended and upheld, with a baton in the right hand. Black, with red lips; suggested fur on the coat also red. Unglazed.

Han Dynasty. Dark grey clay.

9 $\frac{3}{4}$ in. h.

Lent by C. T. Loo, Paris, France.

24 GUARDIAN OF THE GRAVE

Dressed in armor with a fierce animal-headress. Salient parts of the armor are painted red; the tunic is marked with black pigment lines to represent fur, perhaps a tiger's skin.

T'ang Dynasty. Soft buff clay.

23 in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

25 STATUETTE OF A WOMAN

Costumed in a high-waisted skirt, long-sleeved upper garment, and a stiff vest flaring at the shoulders. A scarf around the neck has one end tucked under the belt, the free end extending down the front of the skirt. Traces of white, green, red and black pigments.

Wei Dynasty. Soft buff-colored clay.

15 $\frac{5}{8}$ in. h.

Lent by Warren E. Cox, New York.

26 COUCHANT DOG

Long-nosed dog, with spiked collar, and a puppy. The older dog is holding the puppy down with her fore-paws. The puppy is playfully biting the spiked collar of the mother-dog. Traces of white and red pigments.

Wei Dynasty. Resonant grey clay.

4 $\frac{1}{2}$ in. h.

Lent by Warren E. Cox, New York.

27 COURT LADY

Standing figure holding a scarf over the left arm. The low-necked, short-sleeved jacket was originally decorated with a scroll pattern outlined in vermillion pigment; the high-waisted skirt was striped with brown. The hair, eyebrows and eyes are black. The loveliness of the face is due to a special, tinted slip of fine clay. Similar to No. 9.

Early T'ang Dynasty. Buff-colored clay.

14½ in. h.

Lent by C. T. Loo, Paris, France.

28 WARRIOR

Standing figure in armor; unglazed, with vermillion, brown, green and black pigment accenting the details of costume and face. The tunic is painted to represent a fur garment, probably that of a tiger.

T'ang Dynasty. Resonant buff-colored clay.

22½ in. h.

Lent by The Metropolitan Museum of Art, New York.

29 HORNED DEMON

The demon is seated, his cloven hooves planted on a pedestal which represents a rocky, or earthy, grotto. This form, together with modifications of it, is generally called the Spirit of Earth. The three typical glazes of the T'ang Dynasty, yellow, green and brown, are present. Flames spurt from the shoulders, neck and forelegs. A four-and-a-half-inch clear-cut vertical slot in the back of the head might indicate that this figure was originally a support for a rail.

T'ang Dynasty. Hard, resonant, buff-colored clay.

33⅝ in. h.

Lent by Warren E. Cox, New York.

30 WARRIOR

Dressed in armor and standing on a pottery plinth. Traces of red and green pigments.

T'ang Dynasty. Soft buff-colored clay.

23½ in. h.

Lent by Warren E. Cox, New York.

31 DOG

Hound, with long muzzle and tail, standing on an unglazed plinth. Originally coated with thin yellow glaze; splashed on head, back and legs with green glaze.

T'ang Dynasty. Resonant buff-colored clay.

10¼ in. h.

Lent by The Metropolitan Museum of Art, New York.

32 FEMALE FIGURE

Ceremonial dress and elaborately arranged head-gear. In each hand is a sword. Unglazed, with red pigment coloring upper garments, head-dress, shoes and handles of swords. Identical with No. 4.

Pre-T'ang. Whitish clay.

16½ in. h.

Lent by S. & G. Gump Company, San Francisco, California.

33 OX

Shown in action, with head and neck turned sharply to the left. Unglazed. Originally covered with red pigment. Black pigmented tail. Plinth a later addition.

T'ang Dynasty. Soft buff clay.

6½ in. h.

Lent by The Cleveland Museum of Art, Cleveland, Ohio.

34 HORSE AND MALE RIDER

Horse standing on a plinth. Brownish-yellow glaze with black pigment used to represent the saddle-trappings and bridle. The rider is dressed in a green garment with yellow revers, and high boots. Black gabled hat tied at the back with ribbons. Saddle-cloth and tail of the horse unglazed; also the face and hands of the rider. That the rider originally held something in his hands is indicated by a perforated hole through each closed fist.

T'ang Dynasty. Resonant buff-colored clay.

16 in. h.

Lent by The Metropolitan Museum of Art, New York.

35 ELONGATED STANDING FIGURE

Unglazed; traces of white and vermillion on the low-necked garment. Face and neck originally covered with pink pigment. Conventionalized flattened back.

Attributed to the Wei Dynasty. Hard grey clay.

24½ in. h.

Lent by Ralph M. Chait, New York.

36 TWO DANCING FIGURES

37

Kneeling on left knees, with the right legs thrown forward in identical postures. One, however, has a brown-striped skirt, the other a black-striped skirt. The tight-fitting sleeves have long flowing cuffs which add greatly to the action of the figures. The hair of each, which is painted with black pigment, is made up into two fantastic ear-like forms. Unglazed. The upper garments were originally covered with vermilion pigment; the flowing sleeves with green. The lovely faces are covered with tinted slip and the eyes and eyebrows are delicately painted with black pigment.

Early T'ang Dynasty. Slightly resonant light buff clay.

7 in. h.

Lent by C. T. Loo, Paris, France.

38 FOUR MUSICIANS

39

40 Female figures playing musical instruments: the flute player, the guitar player,
41 the cymbal player and the player of wood-clappers. Unglazed; decorated with
vermilion, green and black pigments. Hair, eyebrows and eyes painted black.
The loveliness of the faces is due to thin, refined, tinted slip.

Early T'ang Dynasty. Soft white clay.

6 $\frac{1}{4}$ in. h.

Lent by C. T. Loo, Paris, France.

42 STANDING FIGURE

Heavy earthenware rather elaborately modelled and completed with detailed areas in vermilion, green and white pigments. A pilgrim bottle suspended from the belt suggests that the figure may be a votary. The headdress is especially curious, and originally was embellished with black scroll-work on a vermilion ground.

T'ang Dynasty. Heavy grey clay.

13 $\frac{1}{4}$ in. h.

Lent by A. M. Adler, New York.

43 COURT LADY

In ceremonial costume which appears to have been decorated with medallion and scroll motifs in vermilion and green, perhaps on a thin black ground. Parts of the upper garment were covered solidly with vermilion and green pigments and the short overskirt merely striped with thin black parallel lines. Slight traces of gilt appear at the right wrist, which may represent a golden bracelet. The hair was painted black and shaped apparently in an elaborate bird-like coiffure. A horizontal dowel hole at this point suggests that perhaps an ornament was inserted similar to the ones which "moved at each step" as was the fashion of the time. She holds in each hand an unidentified object.

Early T'ang Dynasty. Slightly resonant whitish clay.

15 in. h.

Lent by C. T. Loo, Paris, France.

44 OX AND CART

The head of the ox is strikingly modeled. Apparently both ox and cart were covered with a white slip on a grey ground. The ox's harness was evidently vermilion. The rims and spokes of the wheels of the cart were painted and the canopy divided by parallel ridges.

Wei Dynasty. Resonant grey clay.

Cart, $8\frac{1}{4}$ in. h.

Lent by A. M. Adler, New York.

45 FIGURE OF A MAN

Foreign type with a beard, perhaps a Taoist. Heavy flowing coat, with red collar, belt and border. Unglazed.

Wei Dynasty. Dark grey clay.

$8\frac{1}{8}$ in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

46 WARRIOR

Dressed in an armored coat; loose trousers caught up at the knee. On his right hip he carries a case for a knife. Traces of white slip and red pigment. Unglazed.

Wei Dynasty. Resonant grey clay.

$8\frac{3}{8}$ in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

47 FIGURE OF A MAN

Cape over shoulders, and a cape-like hat. The over-garment appears to have a fur band at the bottom with a short pleated skirt, or perhaps armor, showing beneath; high boots. Traces of black pigment and white slip. Unglazed.

Wei Dynasty. Slightly resonant clay.

$11\frac{1}{2}$ in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

48 MALE FIGURE

Dressed in what may be fur clothing or some type of armor. The details of the coat and cape-like hat are brought out by the use of red, yellow, blue and white pigments; black boots. Central Asian type. Unglazed.

T'ang Dynasty. Soft reddish clay.

11 in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

49 FIGURE OF A MAN

Dressed in a red coat belted at the waist. Full trousers, caught up below the knee with a red band. Traces of white slip. Unglazed.

Wei Dynasty. Soft grey clay.

8 $\frac{1}{8}$ in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

50 A SERVANT

Foreign type; dressed in a one-piece tunic and baggy trousers fastened with a band just below the knee; tight-fitting hat over the ears. A perforated hole in the hands shows that he originally held or carried something. The tunic shows traces of white slip and the trousers traces of red pigment. Unglazed.

T'ang Dynasty (?). Soft grey clay.

8 in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

51 FIGURE OF A MAN

In red coat, baggy trousers, and high, black boots. On his back is what appears to be a quiver, and the perforations through his hands indicate that he may originally have carried a bow. Unglazed.

Wei Dynasty. Soft grey clay.

8 in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

52 FIGURINE

Perhaps an official. Dressed in a skirt and a coat with exceedingly long flowing sleeves. Where the hands are clasped there is a small dowel hole which may have held his baton of rank. Red collar and traces of the same pigment on the skirt. Unglazed.

Wei Dynasty. Dark grey clay, slightly resonant.

7 $\frac{5}{8}$ in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

53 PIG IN PEN

A long snouted pig housed in a pottery pen with an outside ramp is glazed with the typical light green color of the period. A silvery iridescence covers the surface.

Han Dynasty. Hard, reddish clay.

2 $\frac{1}{2}$ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

54 FIGURE ON HORSEBACK

Hair braided in two strands and caught back forming loops at the sides of the head. Tied to the back of the saddle is a pack, a twisted blanket roll and water bottles. The soft, reddish clay, from which the object is made, is still covered with mud from the tomb. Unglazed.

Sui Dynasty. Soft, reddish clay.

13 $\frac{3}{4}$ in. h.

Lent by S. & G. Gump Company, San Francisco, California.

55 STATUETTE OF MAHOMET

Costume and pedestal of yellow glaze; blue-green glaze on collar. Head unglazed, with beard, mustache and eyebrows lined in black pigment; red lips.

T'ang Dynasty. Soft cream-colored clay.

12 $\frac{1}{2}$ in. h.

Lent by Yamanaka & Co., Inc., New York.

56 STATUETTE OF A EUROPEAN

Figure with European face and costume. Gown of yellow glaze; green glazed revers and a green glazed area between the legs. Head and neck unglazed.

T'ang Dynasty. Hard cream-colored clay.

10 $\frac{1}{2}$ in. h.

Lent by Yamanaka & Co., Inc., New York.

57 WELL-CURB

With dragons' heads as terminals on the beam above; on the rim a water-jar. The light green glaze is covered with silver iridescence. Around the bottom of the curb is an unidentified decorative band.

Han Dynasty. Soft reddish clay.

14 $\frac{1}{2}$ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

58 HORSE AND FEMALE RIDER

Horse, with bobbed tail and cropped mane, standing on a plinth. Rider seated astride saddle with stirrups; no reins. Divided skirt-like habit, originally red with traces of the pigment still visible. Hair dressed high on head, with a long ribbon hanging down the back. Unglazed; traces of color.

T'ang Dynasty. Soft buff clay.

13 $\frac{3}{4}$ in. h.

Lent by The Metropolitan Museum of Art, New York.

59 UPRIGHT FIGURE

Unglazed, with traces of white and vermillion pigments. The flare of the skirt creates the support of the figure.

Han Dynasty. Resonant grey clay.

16½ in. h.

Lent by Ralph M. Chait, New York.

60 STATUETTE OF A WOMAN

Skirt of brownish yellow glaze; shoulder drapes of blue-green glaze. Cream-colored bodice, with long sleeves covering the hands. Unglazed head and neck. Hair bound in a chignon over the forehead. Mate to No. 61.

T'ang Dynasty. Soft cream-colored clay.

7¾ in. h.

Lent by Yamanaka & Co., Inc., New York.

61 STATUETTE OF A WOMAN

Skirt of yellowish glaze; shoulder drapes of blue-green glaze. Cream-colored bodice, with long sleeves covering the hands. Unglazed head and neck. Hair bound in a chignon over the forehead. Mate to No. 60.

T'ang Dynasty. Soft cream-colored clay.

7⅞ in. h.

Lent by Yamanaka & Co., Inc., New York.

62 GALLOPING HORSE AND RIDER

Finely poised figure of a man on a spirited horse. The horse was probably covered all over with a fine, bluish-colored clay; on the man's costume are traces of vermillion. At the throat of the horse is a tasseled ball. The full action of the horse and the easy poise of the horseman make this an especially fine piece of modeling.

T'ang Dynasty. Soft, cream-colored clay.

15½ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

63 POLO PLAYERS ON HORSEBACK

64

Two miniature figurines glazed in typical brown and green glazes of the T'ang Dynasty. The little mustached figures with deep-sunken eyes suggest foreign types of individuals. The horses are at full gallop, all four feet off the ground; support is given by little clay pedestals.

T'ang Dynasty. Soft buff clay.

4¾ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

65 STATUETTE OF A WOMAN

Red skirt, white shoulder drape, and hair dressed low with a roll on top of the head. Flesh tones still visible on face. Unglazed.

T'ang Dynasty. Pinkish clay.

18 $\frac{7}{8}$ in. h.

Lent by Yamanaka & Co., Inc., New York.

66 HARP PLAYER

Seated figure glazed in olive tones, with the musical instrument in green glaze.

Attributed to the Sui Dynasty. Soft red clay.

7 $\frac{1}{8}$ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

67 FIVE MUSICIANS

68

69 Each one is seated on a stool. Three of them are bearded, the other two not.

70 All are glazed with the exceptions of their faces, hands and legs.

71

No. 67, which is mainly covered with a yellowish glaze except for a spot of green on the back and base and a cream-colored glaze on the revers of his coat, is playing a six-stringed harp.

No. 68 is mainly covered with green glaze, with a touch of yellow on the stool. The revers of his coat are cream-colored. He is playing a reed instrument called a sheng.

No. 69 is mainly covered with green glaze, with cream-colored glaze on the revers of his coat and brown glaze on the stool. He plays an unidentified instrument, perhaps a flute.

No. 70, mainly covered with green glaze with spots of brown on the stool and light yellow glaze on the front of his coat, is playing a bell (?).

No. 71 is mainly covered with green glaze, with spots of brown on the stool and cream-colored glaze on revers of the coat. The flute, which he was originally playing, is no longer intact.

T'ang Dynasty. Hard buff clay.

About 8 $\frac{1}{2}$ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

72 STATUETTE

Vigorous, strident, miniature figure wearing a mask (?). Traces of brown glaze.

Han Dynasty. Slightly resonant reddish clay.

5 in. h.

Lent anonymously.

73 STATUETTE

Right knee bent, left leg extended at side; left hand in attitude of listening (?).
Traces of green and brown glazes.

Han Dynasty. Slightly resonant reddish clay. 9⁵/₈ in. h.

Lent anonymously.

74 STANDING DIGNITARY

With full beard and mustache. Probably a Taoist although the features seem to be of a foreign type. Unglazed. Traces of vermilion pigmentation.

T'ang Dynasty. Slightly hard, buff-colored clay. 24 in. h.

Lent by C. T. Loo, Paris, France.

75 HORSE AND RIDER

The horse is covered with a green mat glaze, with saddle and bridle in black pigment. The figure also appears to be glazed but covered with vermilion pigment. The object carried in the right hand may be a horn, or some kind of musical instrument.

Attributed to the T'ang Dynasty. Soft whitish clay. 10¹/₄ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

76 PACK CAMEL ON A PLINTH

Covered with thin yellow glaze. Red pigment at the nostrils and the mouth and traces of vermilion and black pigment on the pack saddle.

T'ang Dynasty. Soft buff-colored clay. 16 in. h.

Lent by The Metropolitan Museum of Art, New York.

77 FABULOUS BEAST

Squatted animal form with pointed beak, and spiked mane. A flame-like motif spouting from the shoulders appears to be the feather motif. Perhaps the beak is that of a bird; a bird-animal form.

Wei Dynasty. Soft reddish clay. 7¹/₂ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

78 GUARDIAN OF THE TOMB

Armored figure, glazed in brown, green and yellow, standing on a bull and a rock-like grotto pedestal. In his left hand he presumably held a weapon. Face and leather-like cap are unglazed, with details such as beard, mustache, eye-brows and the ornament on cap in black pigment. The face is tinted a vivid red flesh tone.

T'ang Dynasty. Buff-colored clay.

31½ in. h.

Lent by the M. H. de Young Memorial Museum, San Francisco, California.

79 FIGURE OF A MAN

Standing with arms extended in the attitude usually ascribed to grooms, generally conceded to have been foreigners due to their foreign-like physiognomies and clothing. Covered with bright green glaze except for the face, fists and legs.

T'ang Dynasty. Whitish clay with buff-colored plinth.

13⅛ in. h.

Lent by A. M. Adler, New York.

80 FIGURE OF A MAN

A so-called groom clothed in a foreign-like coat of brown and yellow glaze with the revers of green glaze. Face, fists and lower portion of the legs unglazed.

T'ang Dynasty. Whitish clay.

12¾ in. h.

Lent by A. M. Adler, New York.

81 FIGURE OF A WARRIOR

Armor elaborately detailed, with animal heads at the shoulders, an ogre-head stomacher, armored trousers with animal heads at the knees, a lion-head helmet, and other strong details. Unglazed, and originally pigmented with red and green.

T'ang Dynasty. Whitish clay.

23 in. h.

Lent by A. M. Adler, New York.

82 STATUETTE OF A MAN

Generally designated as a groom. Streaked yellow-brown coat with green glazed revers; face, fists and legs unglazed. Strange physiognomy; not a Chinese face.

T'ang Dynasty. Whitish clay.

13 in. h.

Lent by A. M. Adler, New York.

83 FIGURE OF A MAN

Of the type usually called grooms. Similar to No. 82.

T'ang Dynasty. Whitish clay.

12⁵/₈ in. h.

Lent by A. M. Adler, New York.

84 STANDING FIGURE

Covered with a cream-colored glaze and dressed in a long low-necked garment with flowing sleeves; the edges of the garment colored with a vermilion pigment. A hole through the hands indicates that some object was carried by this figure, perhaps a baton or standard.

T'ang Dynasty. Earthenware grey ware.

9⁵/₈ in. h.

Lent by A. M. Adler, New York.

85 STANDING FIGURE

Similar to No. 84.

T'ang Dynasty. Resonant soft buff clay.

10 in. h.

Lent by A. M. Adler, New York.

86 DIGNITARY

Wearing a bird-embellished hat and standing on a mottle-glazed rock-like grotto. The coat and shoes are rich brown glaze; a breast-back piece, and the facing of the sleeves are a typical combination of T'ang glazes, brown and green spotted with white. A very thin cream-colored glaze covers the lower portion of the figure. The face and hands are unglazed.

T'ang Dynasty. Whitish clay.

34¹/₄ in. h.

Lent by A. M. Adler, New York.

87
to
98 TWELVE ZODIACAL SIGNS

Animal figures dressed in low-necked, long-sleeved garments. Each figure is the accepted symbol of one of the twelve parts of the Chinese zodiac. Originally white slip on a slate-colored surface; details flecked with vermilion.

T'ang Dynasty (?). Resonant buff-colored clay.

About 8 in. h.

Lent by A. M. Adler, New York.

99 RECUMBENT MONSTER

Coiled around a dowel-hole, forming, therefore, a standard holder. A tiger form is suggested by the tail and head of the monster. Wings or flame-jets project from the shoulders. There are traces of thin white and heavy red pigments. Unglazed.

Wei Dynasty. Grey clay.

2½ in. h.

Lent by Ralph M. Chait, New York.

100 RECUMBENT MONSTER

Coiled around a dowel-hole, indicative that it was originally a base for a standard. Wings or flame-jets project from the shoulders. White pigment and traces of vermilion.

Wei Dynasty. Soft grey-colored clay.

5¾ in. h.

Lent by Ralph M. Chait, New York.

101 LION WITH CUB IN ITS MOUTH

Green glaze mottled with spots of white and brown glaze.

T'ang Dynasty. Resonant whitish clay.

6 in. h.

Lent by C. Edward Wells, New York.

102 SEATED FEMALE FIGURE

Covered with mottled green, brown and yellow glazes, with the exception of the neck and head, which are unglazed. She is seated on what appears to be a rough stone chair and in her right hand carries a lotus bloom, somewhat indicative of Buddhist influence. The figure is reminiscent of a Bodhisattva.

T'ang Dynasty. Resonant whitish clay.

13⅝ in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

103 STANDING DOG

Traces of white slip and vermilion pigment.

Wei Dynasty. Soft grey clay.

5⅞ in. h.

Lent by C. Edward Wells, New York.

104 PAIR OF OWLS

105

Primitive type with heads modeled separately. Perhaps the form was originally intended for a receptacle. Detail is marked by raised lines. Traces of white slip.

Han Dynasty. Soft grey clay.

7½ in. h.

Lent by C. Edward Wells, New York.

106 FEMALE FIGURE

Dressed in an interesting costume with a green-colored basque, a peplum, split in the front, with traces of striped and otherwise ornamented surface still discernible, and a full red skirt. A red scarf is thrown over the shoulders and hangs down at the side. It appears as if she held a reticule in the left hand and had also caught up the end of the scarf in this hand. The hair is done up in an elaborate wing, with a pug at the top of the head. Her round moon face is carefully modeled, with the lips touched with red and the nostrils, eyes and eyebrows painted with black pigment.

T'ang Dynasty. Resonant whitish clay.

21½ in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

107 FEMALE FIGURE

Dressed similarly to No. 106 but has a green instead of a red scarf over her shoulders besides a reticule in her right hand. The peplum is striped with brown instead of with red as in the companion piece.

T'ang Dynasty. Resonant whitish clay.

21½ in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

108 PHOENIX

A naturalistic effect is produced by pigmentation and incised lines. The body is covered with red pigment and the incised lines of the wings are filled with white. The rest of the body is now black but was perhaps originally colored.

Wei Dynasty. Hard grey clay.

9⅜ in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

109 PHOENIX-LIKE BIRD

Standing on plinth. With tail erect and neck arched, this representation of the bird of good omen is particularly effective. Two holes at the shoulders indicate that the modeler planned wings at the sides.

Wei Dynasty. Hard grey clay.

8 in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

110 A COCK

Covered with striated green, brown and yellow glazes.

T'ang Dynasty. Hard whitish clay.

10½ in. h.

Lent by C. Edward Wells, New York.

111 PRANCING HORSE

The mane, forelock and tail covered with red pigment. Unglazed.

T'ang Dynasty. Soft, buff-colored clay.

22½ in. h.

Lent by C. Edward Wells, New York.

112 FEMALE FIGURE

Elongated, with flattened back; dressed in a low-necked kimono-like upper garment with long sleeves and a high-waisted skirt. Face and neck are painted with deep flesh tones. Details on the skirt and sleeves are accented by incised lines. At present a brownish or reddish tint covers the entire figure, which originally was highly tinted over a white slip. The curious cap which comes down over the ears is covered with black pigmentation. This type of figure has been designated as a donor. Mate to No. 113.

North Wei Dynasty. Resonant dark grey clay.

23 in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

113 MALE FIGURE

Mate to No. 112.

North Wei Dynasty. Resonant dark grey clay.

23 in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

114
to
119 SIX MOUNTED MUSICIANS

Originally covered with thin yellowish glaze. One plays a pestle-shaped instrument, perhaps a drum; another a kettle-drum; another a metal gong; another carries an unidentified musical instrument and a rack; another a small horn; and the last, a female figure with long sleeves covering the hands, is perhaps a dancer.

T'ang Dynasty. Hard, whitish clay.

All about 9¾ in. h.

Lent by C. Edward Wells, New York.

120 TWO SEATED MUSICIANS

121

Unglazed, with traces of vermilion and blue or greyish pigment. One playing a harp and the other a kettle-drum.

T'ang Dynasty. Hard whitish clay.

About 8½ in. h.

Lent by C. Edward Wells, New York.

122 TWO SEATED MUSICIANS

123

Unglazed, but embellished with vermilion and green pigment; black pigmented hair done up in two pugs on top of the head. One of the figures plays a harp; the other, a lute.

T'ang Dynasty. Soft buff-colored clay.

Both about 8¼ in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

124 FEMALE RIDER

Horse and rider both covered with a thin yellowish glaze. The divided skirt of the rider was painted red and the broad-brimmed hat black. The pattern on the saddle blanket, suggested by scroll-work in black line, is still visible. Similar to Nos. 125 and 236.

T'ang Dynasty. Resonant whitish clay.

11½ in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

125 HORSE AND RIDER

Covered with a thin yellowish glaze, with traces of vermilion and black still visible. The rider is an archer and carries a quiver on one side and a bow-case on the other; from the saddle hang a rabbit and a bird. Perforated holes through the hands suggest that originally the rider held a bow. Similar to Nos. 124 and 236. As in these others, the modeler has represented a typical snaffle-bit in the horse's mouth. The arched necks, parted forelocks and heavy manes of the horses are particularly effective.

T'ang Dynasty. Resonant whitish clay.

11⅔ in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

126 COURT LADY

Elaborately gowned with colorful details in vermilion, blue, grey, green, and red. The front panel of the skirt and the cuffs of the long sleeves still show traces of elaborate scroll-work in color. Unglazed.

Sui Dynasty (?). Whitish clay.

13 in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

127 COURT LADY

Similar to No. 126.

Sui Dynasty (?). Whitish clay.

13 in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

128 LEG-LESS HORSE

Covered with red pigment except on the back, chest, nose, eyes and ears. Dowel holes at the tail and ears show that these parts were probably originally inserted. A hole is drilled through the mouth for the bit.

Han Dynasty. Soft grey clay.

10 in. h.

Lent by C. Edward Wells, New York.

129 KNEELING CAMEL

A realistic presentation of a Bactrian camel, with open mouth, and with great shocks of hair modeled by incised lines and pitted to represent thickness and weight. If originally colored the pigmentation has entirely disintegrated, showing only bits of white slip and original reddish color of the clay from which the camel was modeled.

Sui Dynasty (?). Soft reddish clay.

5 $\frac{3}{4}$ in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

130 LEG-LESS HORSE

Painted red with an elaborate harness pattern in white and black. An undowelled head rests on the flattened surface of the neck. The body is modeled in the full round, but hollow, with an opening at the front and rear. A small round hole for the tail suggests that probably a realistic tail was originally dowelled into the body, but is now missing.

Han Dynasty. Grey clay.

11 $\frac{1}{2}$ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

131 HORSE'S HEAD

Probably modeled as the head of a leg-less horse, similar to Nos. 128 and 130. Covered with red pigment. Dowel holes for the ears and a hole through mouth.

Han Dynasty. Resonant grey clay.

6 $\frac{3}{4}$ in. h.

Lent by Mrs. Chauncey J. Hamlin, Buffalo, New York.

132 A RAM AND A EWE

133

Primitive type, unglazed. The ram has black eyes and black horns, with the mouth, nostrils and eyelids lined with vermillion. Pedestal-like legs. Traces of white pigment. From a Mongolian tomb.

Wei Dynasty. Reddish clay.

3 $\frac{3}{4}$ in. h.

Lent by Tonying & Company, Inc., C. F. Yau, New York.

134 TWO PIGS

135

With curious pedestal-like legs. At one time probably covered with a black pigment. Unglazed primitive type. From a Mongolian tomb.

Wei Dynasty. Reddish clay.

3 $\frac{3}{8}$ in. h.

Lent by Tonying & Company, Inc., C. F. Yau, New York.

136 HORSE'S HEAD

Probably modeled to be placed on the neck of a horse, as in the case of Nos. 128 and 130. Unglazed, but covered with white slip, with traces of vermillion. The mane, no doubt, was originally black.

T'ang Dynasty. Reddish-colored clay.

6 $\frac{1}{2}$ in. h.

Lent by C. Edward Wells, New York.

137 TWO DANCING FIGURES

138

Swaying at knees and hips. The left arms, for some undetermined reason, are cut off flush with the shoulders, perhaps representing an arm drawn within the sleeve. Originally the figures were probably painted white with the edges of the garment outlined with red. There seem to be traces of a yellow pigment and even of bits of blue.

Wei Dynasty. Grey clay.

10 $\frac{3}{4}$ in. h.

Lent by A. M. Adler, New York.

139 A STUB-TAILED DOG

With harness. Covered with a green glaze, slightly iridescent, the legs being entirely unglazed.

Han Dynasty. Reddish clay.

8 $\frac{1}{4}$ in. h.

Lent by C. Edward Wells, New York.

140 HEN WITH CHICKENS

On her back is a chicken and one appears under each wing.

Wei Dynasty. Grey clay.

7 $\frac{1}{4}$ in. h.

Lent by C. Edward Wells, New York.

141 BEARDED MAN

Kneeling on left knee with right leg and both arms extended. Simply conventionalized; the face somewhat more detailed. Unglazed. Traces of white pigment.

Han Dynasty. Resonant dark grey clay.

9 $\frac{1}{2}$ in. h.

Lent by Ralph M. Chait, New York.

142 OX

Bridled and saddled, perhaps originally a part of a complete model which included a cart. Unglazed.

Han Dynasty. Resonant grey clay.

6 $\frac{1}{4}$ in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

143 DOG

Primitive type. Covered with white slip. From a Mongolian tomb.

Wei Dynasty. Gray clay.

4 $\frac{3}{8}$ in. h.

Lent by Tonying & Company, Inc., C. F. Yau, New York.

144 PAIR OF FIGURINES

145

In animated action, with right knee drawn high and arms flung forward. Primitive-like figures; the face flattened, no mouth, pop-eyed, and sharp, angulated nose. One has the eyes painted red.

T'ang Dynasty (?). Grey clay.

4 $\frac{1}{2}$ in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

146 TWO HERDSMEN

147

Dressed in short jackets opening in the front, full trousers, and close-fitting hats. Covered with white slip. From a Mongolian tomb.

Wei Dynasty. Grey clay.

9 $\frac{1}{4}$ in. h.

Lent by Tonying & Company, Inc., C. F. Yau, New York.

148 HORSE AND TWO-WHEELED CART

Unglazed primitive type. From a Mongolian tomb.

Wei Dynasty. Soft grey clay.

7 $\frac{3}{4}$ in. h. overall

Lent by Tonying & Company, Inc., C. F. Yau, New York.

149 TWO HORSES WITH RIDERS

150

Glazed in mottled brown, yellow and dark green. Each rider carries what may be a musical instrument strapped to the shoulders with a brown cord. Unglazed head, with a glazed fillet-like ornament around the hair.

T'ang Dynasty. Resonant whitish clay.

7 $\frac{1}{8}$ in. h.

Lent by the M. H. de Young Memorial Museum, San Francisco, California.

151 CLAY PILLOW

Pillow top resting on the back of a realistically modelled rabbit. Green-tinted glaze with brown spots covers all parts. The top of the pillow is decorated with conventionalized flower motifs in the original clay against a brown ground.

T'ang Dynasty. Soft buff clay.

2 $\frac{1}{2}$ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

152 TWO HORSES WITH RIDERS

153

The horses are coated with a thin yellowish glaze. One rider, in a green-glazed garment, carries what appears to be a musical instrument. The other, coated with brown glaze, has long sleeves covering the hands; she is, perhaps, a dancer; her cape-like hat and the saddle-cloth are covered with green, brown and yellow glazes.

T'ang Dynasty. Resonant whitish clay.

7 in. h.

Lent by the M. H. de Young Memorial Museum, San Francisco, California.

154 NINE FEMALE FIGURES
to
162

Each covered with a thin yellowish glaze; identical headdresses, and the skirt held under the armpits by straps over the shoulders. One figure carries a sacrificial knife; one a guitar; one a harp; one some books (?), one an unidentified object; three have long sleeves covering the hands; and one holds the hands in the attitude for clapping.

T'ang Dynasty. Resonant whitish clay.

About 10 $\frac{1}{4}$ in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

163 PAIR OF STANDING LADIES
164

Dressed in high-waisted vermilion-colored skirts and brownish basques, low-necked; long sleeves cover the hands. The hair is looped at the back and terminates at top of head with two tall pugs. Unglazed.

T'ang Dynasty. Very hard, grey clay.

10 $\frac{1}{4}$ in. h.

Lent by C. Edward Wells, New York.

165 COURT LADY

With formal, stiff-shouldered, basque-like upper garment and high-waisted red-striped skirt and elaborate high-toed shoes. The loose sleeves of the undergarment are visible under the long, flowing sleeves of the overgarment. Her hair is dressed in a huge coil terminating in a heavy pug. She carries in each hand what some commentators have designated as clappers.

T'ang Dynasty. Whitish clay.

14 $\frac{3}{4}$ in. h.

Lent by Russell Tyson, Chicago, Illinois.

166 TWO SEATED FIGURES
167

Similar to the musicians, Nos. 170-174, but the objects which they hold in their hands are not identified as musical instruments. One appears to be holding a bowl; the other, a shell-like object.

T'ang Dynasty. Soft buff clay.

8 $\frac{1}{8}$ in. h.

Lent by Mr. and Mrs. Potter Palmer, Chicago, Illinois.

168 FEMALE FIGURE

Covered with thin yellowish glaze. She has her hands clasped in front of her. Over her shoulders is thrown a long scarf.

T'ang Dynasty. Slightly resonant whitish clay.

7 $\frac{3}{4}$ in. h.

Lent by Mrs. Chauncey J. Hamlin, Buffalo, New York.

169 COURT LADY

Dressed in formal costume with a stiff-shouldered basque caught with two buttons at the breast. High-waisted skirt striped with black, and the overgarment, with long, flowing sleeves, painted with vermillion. She has an elaborate butterfly-like coiffure.

T'ang Dynasty. Whitish clay.

14 $\frac{1}{4}$ in. h.

Lent by Russell Tyson, Chicago, Illinois.

170
to
174 FOUR SEATED MUSICIANS AND A DANCER

Each of the four musicians is seated, dressed in a red or black striped skirt with a long scarf thrown over the shoulders. One plays the flute, another the harp, another the cymbals, and a fourth the pipes. The dancer is in the attitude of a low dip. She has an interesting ornament at the waist, and on the border of her skirt at one time was an elaborate floral decoration, the red outline and the green and black details of which are still discernible. The sleeves of the inner garment completely cover her hands. The long painted cuffs of her outer garment accentuate her movements.

T'ang Dynasty. Musicians, soft buff clay.
Dancer, whitish clay.

Musicians, 8 $\frac{1}{8}$ in. h.
Dancer, 9 $\frac{1}{8}$ in. h.

Lent by Mr. and Mrs. Potter Palmer, Chicago, Illinois.

175 CAMEL

Covered with a thin creamy glaze with the exception of the two humps, the throat, back of the head, and the forequarters, which are brown.

T'ang Dynasty. Resonant whitish clay.

20 $\frac{1}{4}$ in. h.

Lent by the M. H. de Young Memorial Museum, San Francisco, California.

176 HORSE AND MANGER

Covered with cream-colored glaze.

T'ang Dynasty. Soft whitish clay.

Horse, 6 $\frac{1}{2}$ in. h.

Lent by C. T. Loo, Paris, France.

177 STANDING FIGURE

Originally covered with a thin cream-colored glaze, with the exception of the legs which are unglazed; black boots.

T'ang Dynasty. Resonant buff-colored clay.

12 $\frac{1}{4}$ in. h.

Lent by A. M. Adler, New York.

178 HORSE

Saddled and bridled, and apparently about to rise from a reclining position. Typical T'ang saddle, with, however, traces of an interesting leaf pattern in vermillion and black on both saddle and saddle-cloth. Unglazed; traces of red and green pigmentation.

T'ang Dynasty. Light buff clay.

12 in. h.

Lent by C. T. Loo, Paris, France.

179 PAIR OF MALE FIGURES
180

The undergarments green glaze; the overgarments with long sleeves, brown glaze, edged with thin yellowish glaze. The lower garments were originally covered with a thin yellowish glaze. Heads and hats are unglazed; faces untinted.

T'ang Dynasty. Hard whitish clay.

17 $\frac{3}{4}$ in. h.

Lent by the M. H. de Young Memorial Museum, San Francisco, California.

181
to 192 SIGNS OF THE ZODIAC

Animal-headed figurines dressed in low-necked, long-sleeved garments. Originally pigmented with red over black. The rat, ox, tiger, hare, dragon, serpent, horse, goat, monkey, cock, dog, and boar represent the order in which they appear in the Chinese zodiacal belt in the heavens.

Wei Dynasty. Resonant grey clay.

About 8 in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

193 A BACTRIAN CAMEL

Unglazed. Loaded with a pack with an interesting ogre motif as part of the pack cover. Originally the surface was covered with white slip and probably a thin yellowish glaze. Now, however, it has acquired a deposit of more or less uniform thickness which closely resembles the brown color of the northern camel.

T'ang Dynasty. Hard, grey clay.

11 $\frac{1}{2}$ in. h.

Lent by the Art Association of Indianapolis, Indianapolis, Indiana.

194 TWO ARMORED WARRIORS
195

Primitive type, flattened back. White and red pigmentation still visible. In the right hands are carried shields, and perforated holes in the left hands indicate that they originally carried spears, or some other type of weapon.

Wei Dynasty. Grey clay.

5⁵/₈ in. h.

Lent by C. Edward Wells, New York.

196 ITINERANT PEDLAR

Bearded Semitic type. Pedlars from the west found their way to China even as early as the third century A. D. This one carries a heavy pack on his back and a large pouch at his right side. The modeler has caught the characteristics of this type of foreigner in a very graphic way. Unglazed, with traces of white slip and red pigmentation.

Wei Dynasty. Grey clay.

12¹/₄ in. h.

Lent by C. T. Loo, Paris, France.

197 CAMEL

Loaded with two water-baskets. Unglazed. From a Mongolian tomb.

Wei Dynasty. Soft grey clay.

10⁷/₈ in. h.

Lent by Tonying & Company, Inc., C. F. Yau, New York.

198 HORSE'S HEAD

Covered with red pigment; black mane. Dowel holes for the ears, and one passing through the mouth. Presumably a head to be fitted to the body of a horse.

Han Dynasty. Grey clay.

6¹/₂ in. h.

Lent by Mrs. Chauncey J. Hamlin, Buffalo, New York.

199 HEAD OF A WOMAN

Unglazed, but face covered with white pigment; lips, red; hair, blackish. Heavy chignon at the back of the neck.

Han Dynasty. Soft grey clay.

5³/₈ in. h.

Lent by Yamanaka & Co., Inc., New York.

200 HEAD OF A WOMAN

Mate to No. 199.

201 HORSE'S HEAD

Covered with red pigment; black mane. Dowel holes at the ears, and a hole passing through the mouth. Presumably a head separately modelled, to be fitted to the body of a horse.

Han Dynasty. Grey clay.

6 $\frac{1}{4}$ in. h.

Lent by the M. H. de Young Memorial Museum, San Francisco, California.

202 ARMORED FIGURE

With a tight-fitting leather-like cap and cape, wide trousers and belted coat. Unglazed, with traces of vermillion and green pigmentation.

T'ang Dynasty. Buff-colored clay.

23 in. h.

Lent by C. T. Loo, Paris, France.

203 TWO OFFICIALS, OR STANDARD BEARERS

204

Dressed in three-quarter length tunic with long sleeves covered with vermillion pigment. The undergarment was probably yellow pigment and the trousers white, or possibly over the white slip which is still visible there may have been applied another solid color. Unglazed.

North Wei Dynasty. Hard, grey clay.

10 $\frac{1}{4}$ in. h.

Lent by the Art Association of Indianapolis, Indianapolis, Indiana.

205 MAN-HEADED ANIMAL

Seated on his haunches. Spiny back, with flames coming from his fore-quarters. The whole body is covered with an olive glaze with the exception of a brownish-glaze panel down the front and unglazed spines and top-knot. The bearded face and full lips give the figure quite a foreign look.

Attributed to the Sui Dynasty. Soft reddish clay.

17 $\frac{3}{8}$ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

206 STANDING FIGURE

Unglazed. The kimono-like upper garments are edged with red and black, the outer one has traces of vermilion over a white slip. The skirt also shows traces of vermilion. Dowel holes at the ends of the sleeves are for separately modeled hands, and two dowel holes at each side of the head were probably for the insertion of hairpins.

Han Dynasty. Grey clay.

25 $\frac{3}{4}$ in. h.

Lent by C. T. Loo, Paris, France.

207 FIGURINE

Perhaps a wrestler, with the upper garment thrown off the left shoulder; spread legs, extended arms and closed fists. The bearded face has the aspect of a foreigner. The beard was perforated by a punch, perhaps to represent a curly beard. Unglazed, with traces of white slip.

Wei Dynasty (?). Soft red clay.

7 in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

208 FIGURINE, PERHAPS A DANCER

Primitive type, swaying at knees and hips, with the head bent over the right shoulder, the face covered with a wide, flowing sleeve. The left arm appears to be cut off at the shoulder, but a dowel hole at this point is indicative that some part is missing. Unglazed; covered with white slip; bits of vermilion visible.

Han Dynasty. Grey clay.

8 in. h.

Lent by C. Edward Wells, New York.

209 KNEELING FIGURE

Covered with green glaze, silvery iridescent. In the outstretched hands the figure may have held some long object, now lost. Primitive type.

Han Dynasty. Reddish clay.

11 $\frac{3}{4}$ in. h.

Lent by C. Edward Wells, New York.

210 SEATED FEMALE CYMBAL PLAYER

Dressed in a green glazed skirt, and a short-sleeved blouse in thin yellow glaze with the long brown sleeves of an undergarment showing below it. A brown glazed scarf is thrown over the shoulders. Head and neck unglazed.

T'ang Dynasty. Hard, whitish clay.

7 $\frac{1}{2}$ in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

211 TWO JOINED FIGURES

Standing side by side as if holding hands. One wears an over-jacket with long sleeves, colored with red pigment, and a grey-white skirt; the other, in black over-jacket and similar skirt. The faces are especially well modelled.

Attributed to the Wei Dynasty. Soft grey clay. 6 $\frac{1}{4}$ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

212 BULL AND CART

The red-colored shafts are looped over a neck-harness which appears to be a part of the bestudded bridle; over the back is a vermilion-colored harness, also studded, with tassels hanging down at the sides. Unglazed. Traces of white.

Wei Dynasty. Reddish clay. 7 $\frac{1}{4}$ in. h.

Lent by C. T. Loo, Paris, France.

213 BARN AND BARNYARD

The yard is railed off to hold a pig and sheep. Green glaze, which has acquired a silvery iridescence.

Han Dynasty. Soft red clay. 8 $\frac{1}{8}$ in. h.

Lent by the M. H. de Young Memorial Museum, San Francisco, California.

214 HORSE'S HEAD

Unglazed but originally covered with white slip with lips, eyes and nostrils flecked with red. Presumably, heads of this character were modelled and set on the necks of horses, whose bodies were modelled separately.

Wei Dynasty. Soft grey clay. 9 $\frac{1}{4}$ in. h.

Lent by A. M. Adler, New York.

215 KNEELING FIGURE

Unglazed; originally covered with white slip with details of the kimono-like costume brought out in red, vermilion and green. Dowel holes at the ends of the sleeves suggest that separate hands, now lost, were modelled and applied. It is thought that this type of figure represents a bearer of offerings. A dowel hole at each side of the loops of hair over the forehead may have been made for the insertion of decorative hairpins.

Han Dynasty. Grey clay. 19 $\frac{1}{2}$ in. h.

Lent by C. T. Loo, Paris, France.

216 WARRIOR

Armored figure with shield held at the left side; an ogre's head modelled in relief as a central ornament on the shield. In his right hand he probably held a spear. Unglazed. White slip and traces of gilding are present. Similar to No. 217.

T'ang Dynasty. Soft, reddish clay.

18 in. h.

Lent by Roland Moore, New York.

217 WARRIOR

Armored figure. Similar to No. 216.

Lent by Roland Moore, New York.

218 STATUETTE OF A WOMAN

Dressed in three layers of kimono-like garments; the inner ones white and the outer one yellowish edged with red. Face and hands covered with white pigment. A hole through the hands is indicative that originally the figure held something. Unglazed.

Wei Dynasty. Soft grey clay.

15 $\frac{3}{4}$ in. h.

Lent by Yamanaka & Co., Inc., New York.

219 WARRIOR

Dressed in armor with lion-heads at the shoulders and tight-fitting leather-like cap with cape. Unglazed, and originally pigmented with red, green and black. Red flesh tones on the face.

T'ang Dynasty. Buff-colored clay.

26 $\frac{1}{4}$ in. h.

Lent by A. M. Adler, New York.

220 FIGURE OF A MAN

Dressed in knee-length double-breasted coat with revers. Originally covered with a thin yellowish glaze; traces of pigment at the neck.

T'ang Dynasty. Whitish clay.

8 $\frac{5}{8}$ in. h.

Lent by Mrs. Chauncey J. Hamlin, Buffalo, New York.

221 STANDING FIGURE

Similar to No. 84.

T'ang Dynasty. Resonant buff-colored clay.

10 $\frac{1}{4}$ in. h.

Lent by A. M. Adler, New York.

222 MUSICIAN

The head is cast separately and attached to the body by means of a dowel. The figure holds a reed instrument like a clarinet. Unglazed, but ornamented with black and red pigmentation over a white slip. Similar to No. 223.

Ming Dynasty. Whitish clay.

9 $\frac{1}{2}$ in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

223 MUSICIAN

Similar to No. 222 but carrying a moon guitar.

Ming Dynasty. Whitish clay.

9 $\frac{1}{2}$ in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

224 FIGURE OF A MAN

Holding a heavy sword. Over his shoulders is thrown an over-coat with empty sleeves hanging at the sides. Round bulging eyes, like those of typical exorcist figures, and an expressive mouth. The coat was apparently covered with red pigment. Unglazed.

T'ang Dynasty, or earlier. Resonant drak grey clay.

12 $\frac{3}{8}$ in. h.

Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

225 STANDING FIGURE

Perhaps a standard bearer, dressed in knee-length tunic, belted, with the opening at the side; helmet-like tight-fitting hat. Originally the figure was covered with a thin buff-colored glaze, with the exception of the legs which were left unglazed.

T'ang Dynasty. Resonant buff-colored clay.

9 $\frac{7}{8}$ in. h.

Lent by A. M. Adler, New York.

226 STANDING FIGURE

Wearing the same kind of tunic as No. 225 and similarly glazed, but the hair is done up in a long pug at the back. Fragments of red pigment are still visible.

T'ang Dynasty. Resonant buff-colored clay. 11 in. h.

Lent by A. M. Adler, New York.

227 PAIR OF TOMB GUARDIANS

228

Two elongated, armored figures, each holding a long sword. The upper garments show red pigmentation and the skirts, which now appear the color of the clay, were originally covered with white slip over which may have been applied other colored pigments. The lines of the skirts and upper garments are accented with incised lines. The perfectly flat backs indicate that these figures may have stood against the wall of the tomb.

Wei Dynasty. Soft grey clay. 26 $\frac{1}{4}$ in. h.

Lent by the Minneapolis Institute of Arts, Minneapolis, Minnesota.

229 TWO FEMALE MUSICIANS

230

Each covered with a thin, yellowish glaze; one playing a harp, the other a flute.

T'ang Dynasty. Whitish clay. 10 $\frac{1}{2}$ in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

231 SEATED LADY

Unglazed figure, in vermillion-pigmented skirt. Right knee raised, elbow on knee, head on hand resting at ease; eyes closed. High chignon, with traces of black.

T'ang Dynasty. Soft buff-colored clay. 16 $\frac{1}{8}$ in. h.

Lent by the Metropolitan Museum of Art, New York.

232 STATUETTE OF A LADY

Unglazed. A red scarf has slipped off one shoulder, both ends of it hanging down in front. Scarf painted red. Her high-waisted skirt is striped with a brownish pigment. The hair is dressed in an elaborate wing, with a pug at the top of the head.

T'ang Dynasty. Whitish clay. 11 $\frac{7}{8}$ in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

233 STATUETTE OF A LADY

Carrying a flat-bottomed bag on her left arm. Her high-waisted skirt is tied just below the hip line with a sash, knotted in front. Unglazed.

T'ang Dynasty. Whitish clay.

9 $\frac{3}{4}$ in. h.

Lent by the University Museum, Philadelphia, Pennsylvania.

234 PRIEST-LIKE FIGURE

Covered with thin yellowish glaze. Overcoat thrown over shoulders, with empty sleeves hanging at the sides; hooded cap. The belt around his waist is decorated with what appears to be a geometric motif in black pigment. A hole through his hands shows that he originally carried something in front of him.

T'ang Dynasty. Soft whitish clay.

11 in. h.

Lent by Mrs. Chauncey J. Hamlin, Buffalo, New York.

235 COUCHANT RAM

Originally covered with yellowish glaze.

T'ang Dynasty. Soft buff-colored clay.

3 $\frac{1}{4}$ in. h.

Lent by the Metropolitan Museum of Art, New York.

236 HORSE AND RIDER

Originally covered with a thin buff-colored glaze over which were painted, in vermilion and black, the various details of the composition. The lady's divided skirt was painted vermilion; the saddle-cloth and bridle of the horse were detailed in black. An interesting scroll pattern on the saddle-cloth is indicative of woven fabric or decorated leather. A ball-tasselled ornament hangs from the throat-strap of the bridle. Similar to Nos. 124 and 125.

T'ang Dynasty. Resonant buff-colored clay.

11 $\frac{1}{4}$ in. h.

Lent by Alfred Pillsbury, Minneapolis, Minnesota.

237 FEMALE FIGURE

Unglazed, with traces of vermilion still visible. She carries in her left hand an unidentified object and on her left arm a basket with a bail, or a large bag.

T'ang Dynasty. Buff-colored clay.

10 $\frac{1}{4}$ in. h.

Lent by Mrs. Chauncey J. Hamlin, Buffalo, New York.

238 THREE SEATED MUSICIANS

239

240

Unglazed, with traces of vermilion and grey-blue pigmentation; black hair. One plays the pipes, another a reed organ and another a bamboo flute.

T'ang Dynasty. Hard whitish clay.

About $7\frac{1}{8}$ in. h.

Lent by C. Edward Wells, New York.

241 COUCHANT HYDRA

It would appear that originally the surface was covered with white pigment over a dark ground, and that vermilion was used for details.

Wei Dynasty. Grey clay.

$8\frac{1}{2}$ in. h.

Lent by Henry K. Schoch, Detroit, Michigan.

242 STATUETTE OF A WOMAN

Dressed in long tunic with brown-striped trousers showing below. Traces of red, green and blue pigment still visible. The figure appears to be carrying a jar and a cloth in her hands.

T'ang Dynasty. Buff-colored clay.

$10\frac{7}{8}$ in. h.

Lent by Raymond A. Bidwell, Springfield, Massachusetts.

243 HORSE

Bridled and saddled horse in action. Docked tail tied in a decorative way; full flowing mane; open mouth with teeth showing. Red pigment on the saddle and harness and a trace of gold on the bridle. Unglazed.

T'ang Dynasty. Soft buff-colored clay.

17 in. h.

Lent by Raymond A. Bidwell, Springfield, Massachusetts.

244 HORSE AND RIDER

Brown glaze over the surface of the horse, with the exception of the mane, forelock and tail, which are of yellow glaze. The saddle and saddlecloth are mottled yellow, brown and green glazes; and the ornaments on the breast band and crupper are applied and glazed in green. The rider has brown-glazed trousers, and green-glazed upper garment with yellow-glazed revers. The head which is fitted with a cape-like cap is unglazed.

T'ang Dynasty. Resonant whitish clay.

$16\frac{1}{8}$ in. h.

Lent by Yamanaka & Co., Inc., New York.

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RELATIVE GRAPH OF THE VARIOUS CLAYS REPRESENTED IN THE EXHIBITION WITHIN THE DYNASTY DATES TO WHICH THE OBJECTS HAVE BEEN ASSIGNED

HAN DYNASTY (206 B.C.—221 A.D.)

Grey clay, hard	....
Grey clay, medium	.....
Grey clay, soft	.....
Reddish clay, hard	.
Reddish clay, medium	....
Reddish clay, soft	..

WEI DYNASTY (386-545 A.D.)

Grey clay, hard	.....
Grey clay, medium	.....
Grey clay, soft	.....
Reddish clay, medium	.....
Reddish clay, soft	..
Buff clay, soft	.

SUI DYNASTY (589-618 A.D.)

Reddish clay, medium	..
Reddish clay, soft	....
Whitish clay, medium	....

T'ANG DYNASTY (618-907 A.D.)

Grey clay, hard	....
Grey clay, medium	.....
Reddish clay, medium	.
Reddish clay, soft	.....
Buff clay, hard	.....
Buff clay, medium
Buff clay, soft
Whitish clay, hard
Whitish clay, medium
Whitish clay, soft

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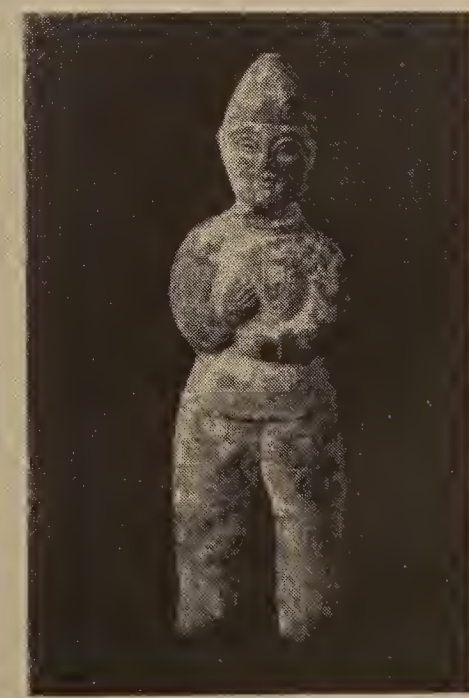
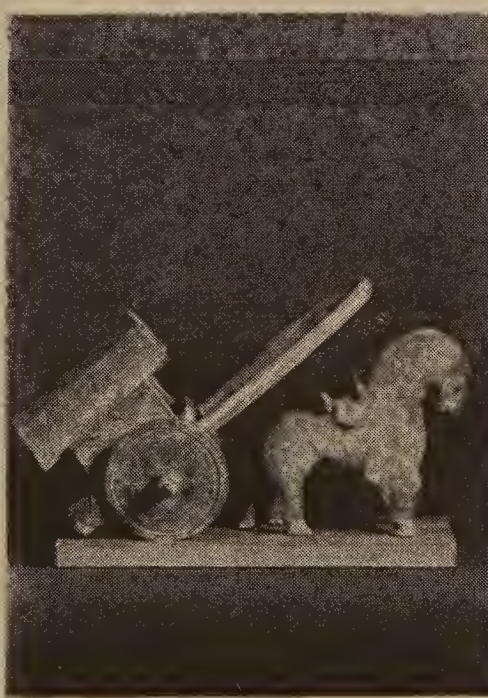
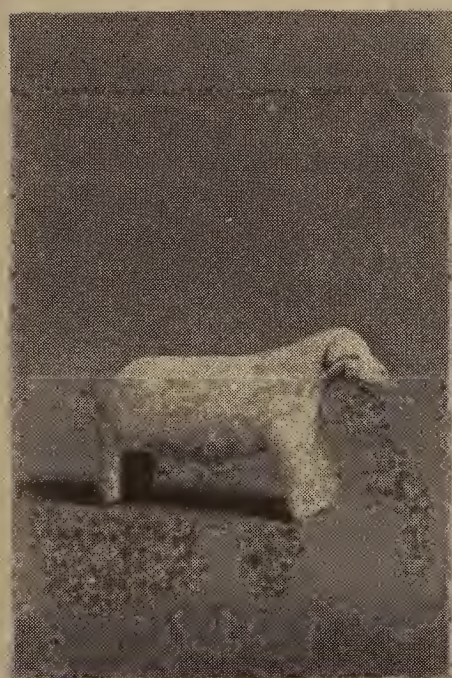
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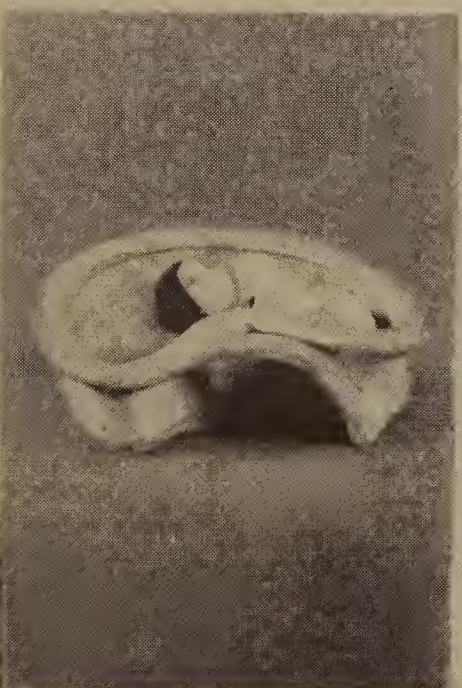
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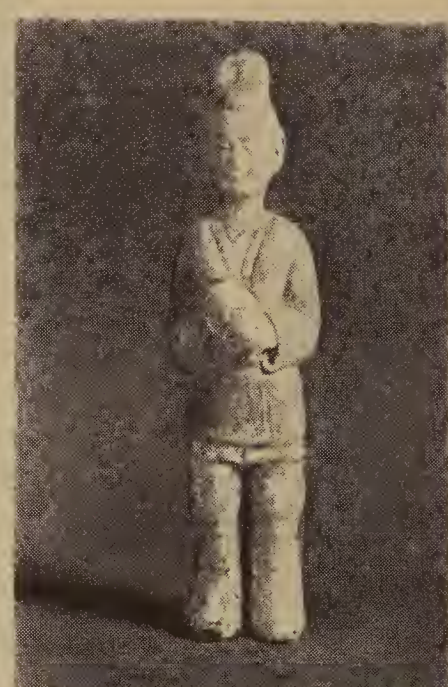
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